

Term Information

Effective Term Spring 2025
Previous Value Autumn 2021

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Adding Lived Environments Theme

What is the rationale for the proposed change(s)?

Increase relevance to students by fulfilling the Lived Environments GEN Theme

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

None

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Near Eastn Lang and Cultures
Fiscal Unit/Academic Org	Near East S Asian Lang/Culture - D0554
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	2244
Course Title	Films of the Middle East
Transcript Abbreviation	Films Middle East
Course Description	Overview of contemporary films from different Middle Eastern countries; how filmmakers of the region view, present, and construct their countries using particular modes of representation.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster
<i>Previous Value</i>	<i>Columbus, Marion</i>

Prerequisites and Exclusions

Prerequisites/Corequisites	English 1110 or completion of GE Foundation Writing and Information Literacy course.
<i>Previous Value</i>	<i>Prereq: English 1110.</i>
Exclusions	
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	16.1199
Subsidy Level	General Studies Course
Intended Rank	Freshman, Sophomore, Junior

Requirement/Elective Designation

General Education course:
Visual and Performing Arts; Global Studies (International Issues successors); Lived Environments
The course is an elective (for this or other units) or is a service course for other units

Previous Value

General Education course:
Visual and Performing Arts; Global Studies (International Issues successors)
The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none">• Analyze Middle Eastern films from a variety of perspectives, including themes, visual elements, sound and music; and ideology• Understand the development of national cinemas in the Middle East, and their roles in global cinema.• Examine Middle Eastern societies through the prism of film, tracing the changing representations of major issues such as political conflicts, gender, ethnicity, religion and migration.
Content Topic List	<ul style="list-style-type: none">• Overview of contemporary films from different Middle Eastern Countries• How various national cultures build popular cultural products• National, social, cultural, and historical problems of the region portrayed• Compare different modes of representation, narrative and visual• Representation of realities and fictions
Sought Concurrence	No

COURSE CHANGE REQUEST
2244 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
05/13/2024

Attachments

- NELC 2244 Spring 2025 Online Syllabus pdf.pdf: Syllabus
(Syllabus. Owner: Carmichael, Phoebe Cullen)
- Cover Letter.pdf: Cover Letter
(Cover Letter. Owner: Carmichael, Phoebe Cullen)
- submission-lived-environments_Mehrak's course (1).pdf: GE Worksheet
(Other Supporting Documentation. Owner: Carmichael, Phoebe Cullen)

Comments

- Please see feedback email sent to department 10-27-2023
Please see feedback email sent 01-30-2024 RLS *(by Steele, Rachel Lea on 01/30/2024 12:27 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Carmichael, Phoebe Cullen	08/30/2023 09:43 AM	Submitted for Approval
Approved	Liu, Morgan Yih-Yang	08/30/2023 02:49 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	09/22/2023 10:58 AM	College Approval
Revision Requested	Steele, Rachel Lea	10/27/2023 04:57 PM	ASCCAO Approval
Submitted	Carmichael, Phoebe Cullen	01/02/2024 04:14 PM	Submitted for Approval
Approved	Liu, Morgan Yih-Yang	01/02/2024 11:01 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	01/03/2024 05:15 PM	College Approval
Revision Requested	Steele, Rachel Lea	01/30/2024 12:27 PM	ASCCAO Approval
Submitted	Carmichael, Phoebe Cullen	05/13/2024 01:37 PM	Submitted for Approval
Approved	Liu, Morgan Yih-Yang	05/13/2024 03:25 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	05/13/2024 03:27 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	05/13/2024 03:27 PM	ASCCAO Approval



Mehrak Kamali Sarvestani
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Persian Program Coordinator
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04/15/2024

Dear Review Committee,

I hope this message finds you in good health. Thank you for your valuable feedback on my recent report, which has been instrumental in improving the document's overall quality. In response to your insightful comments, I have implemented the following revisions:

- Comment i
I have included this cover letter detailing changes to the syllabus and submission form based on the committee's feedback.
- Comment ii
 1. I removed specific goals, objectives, and course learning outcomes, revising and maintaining goals and ELOs for GEN: Lived Environment. Goals and ELOs for GELs: Visual and Performing Arts, as well as Diversity: Global Studies, were added.
 2. Adjustments were made to the syllabus and submission form, including the description of the final project on page 10.
- Comment iii
All ELOs were revised to clearly explain how various activities/assignments contribute to achieving learning outcomes. Specific descriptions and examples for each ELO's assignments were added to the submission form.
- Comment iv
Responding to ELO 4.2, I revised the language, removing the word "could."
- Comment v
ELO 4.3 was revised to explicitly explain how students will connect theories to the lived environment.
- Comment vi
Explanations on how the course meets Lived Environments ELOs, GELs (Visual and Performing Arts, Diversity: Global Studies) were added to the syllabus on pages 2, 3, and 4. In addition to revising all the ELOS, I included explanations to the syllabus in a part entitled, "Assignment topics guideline". The reviewing faculty will see this part in pages 12 and 13 of the syllabus.



- Comment vii
Confronting this challenge, additional explanations were incorporated into the syllabus under "Assignment Topics Guideline" on pages 12 and 13.
- Comment viii
Goals and ELOs for GEL categories were included on pages 3 and 4 of the syllabus.
- Comment ix
A section was copied and pasted from related website based on the department's procedures.
- Comment x
Another section was copied and pasted based on related website.
- Comment xi
A specific part was copied and pasted in line with related website.
- Comment xii
The grading scale was corrected, removing the grade of D- from page 6 of the syllabus.
- Comment xiii
This cover letter details the changes made in response to the committee's feedback.

I am confident that these revisions align with your expectations, enhancing the report's intended purpose. Should you have any further suggestions or additional aspects to address, please feel free to let me know.

Thank you for your continued guidance and support.

Sincerely,

Mehrak Kamali Sarvestani

Mehrak Kamali Sarvestani
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THE OHIO STATE UNIVERSITY
COLLEGE OF ARTS AND SCIENCES

SYLLABUS: NELC 2244

FILMS OF THE MIDDLE EAST

Course Information: Spring 2025 Credit hours: 3 Mode of delivery: Online, Asynchronous Course website: carmen.osu.edu	Instructor: Dr. Mehrak Kamali Email: kamalisarvestani.1@osu.edu Virtual Office Hours: Carmen Connect, Zoom Appointment Office: 380 Hagerty Hall, 1775 College Rd.
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COURSE DESCRIPTION

Film, from Egypt to Iran, from Israel to Turkey, offers a unique window on the diverse histories, societies and cultures of the modern Middle East. As a popular art form, film lets us see both the realities and the fictions of Middle Eastern lives. The cinematic representation of socio-political issues in the Middle East often revolves around the intricate interactions between humans and their diverse environments, such as agricultural, built, cultural, economic, intellectual, and natural settings.

This online asynchronous course examines the ways in which cinema represents the lived environment. We will explore how films use cinematic tools such as setting, mise-en-scene, editing, scene, and plot to create a sense of place and to explore the relationship between individuals and their surroundings. We will also consider how films can be used to document and challenge the lived environment.

This course is designed for anyone interested in film or Middle Eastern cultures and societies but assumes no previous knowledge about film or the Middle East. All films will include English subtitles and assigned readings will address film analysis, Middle Eastern cinema and related historical and social issues.

GEN: LIVED ENVIRONMENTS (THEME)

Goals and ELOs shared by all Themes

GOAL 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

- **ELO 1.1** Engage in critical and logical thinking about the topic or idea of the theme.
- **ELO 1.2** Engage in an advanced, in-depth, scholarly exploration

of the topic or idea of the theme.

GOAL 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

- **ELO 2.1** Identify, describe, and synthesize approaches or experiences as they apply to the theme.
- **ELO 2.2** Demonstrate a developing sense of self as a learner through reflection, self- assessment, and creative work, building on prior experiences to respond to new and challenging contexts.

Goals and ELOs unique to Lived Environments

GOAL 3: Successful students will explore a range of perspectives on the interactions and impacts between humans and one or more types of environments (e.g. agricultural, built, cultural, economic, intellectual, natural) in which humans live.

- **ELO 3.1** Engage with the complexity and uncertainty of human-environment interactions
- **ELO 3.2** Describe examples of human interaction with and impact on environmental change and transformation over time and across space.

GOAL 4: Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.

- **ELO 4.1** Analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values, and behaviors.
- **ELO 4.2** Describe how humans perceive and represent the environments with which they interact.
- **ELO 4.3** Analyze and critique conventions, theories, and ideologies that influence discourses around environments.

How This Course Meets Lived Environments ELOs:

NELC 2244 “Films of the Middle East” explores the artistic and socio-political role of Middle Eastern movies in recent decades. One of the main questions of the course is how ME films portray individual and collective relationships with lived environments. In the course, we consider a variety of theoretical and disciplinary frameworks from feminism and humanism to Islam and modernity. A large part of cinematic representation of socio-political issues in the

Middle East relates to the relationship between humans and their environment (agricultural, built, cultural, economic, intellectual, natural). For example, the cultural, social, and political context of women's lives and lived experiences is a central theme in Middle Eastern movies. Students will understand the women's issue just in its complex relationship with cultural, religious, economic, and intellectual lived environments.

GELS: VISUAL AND PERFORMING ARTS; DIVERSITY: GLOBAL STUDIES GOAL

This course fulfills the General Education categories of Visual and Performing Arts and Diversity: Global Studies.

Visual and Performing Arts Goals and ELOs:

GOAL: Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking and writing; and experiencing the arts and reflecting on that experience.

- **ELO 1** Students analyze, appreciate, and interpret significant works of art.
- **ELO 2** Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

How This Course Meets the Visual and Performing Arts Goal and ELOs:

In this course, students will watch and interpret a variety of films from different Middle Eastern countries. Students will learn how to effectively analyze both the artistic and technical aspects of film, gaining familiarity with different film traditions of the Middle East and the art of film more generally. This analysis will take place through weekly film journals, online discussions and class exams.

Diversity: Global Studies Goal and ELOs

GOAL: Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

- **ELO 1** Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
- **ELO 2** Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

How This Course Meets the Diversity: Global Studies Goal and ELOs:

In this course, students will understand key political, social and cultural aspects of different

Middle Eastern countries such as Algeria, Egypt, Iran, Lebanon, Israel/Palestine, and Turkey. Students will use film as a window onto different Middle Eastern societies, but readings and class lectures will give them the tools to critically analyze the relationship between a national cinema and the society that produces and consumes it. Comparisons with American, European and other Middle Eastern societies will help students situate Middle Eastern films globally, and consider their own place as global citizens and viewers.

COURSE MATERIALS, FEES AND TECHNOLOGIES

Course Materials

- Yale Film Analysis Guide: <https://filmanalysis.yale.edu/>
- Films, readings, links, and resources will be available on the course website, Carmen, or via other sources. Information is available in the course schedule at the end of this syllabus.
Please let me know immediately if you have trouble accessing either.
- Instructions, guidelines, rubrics, and descriptions
- Viewing Assignments will vary in length, depending on the topic and the difficulty of the films and texts. Be sure to start early with the assignments; if you leave everything to the night before, there will be too much to read and view. Viewing assignments will be available online through OSU's Alexanderstreet (<https://video-alexanderstreet-com.proxy.lib.ohio-state.edu/>) and Kanopy (<https://osu.kanopy.com/>) whenever possible and in some cases, available through services like Amazon and Netflix (check on gowatchit.com). Please note that assigned films are a critical part of the course; even if you have technical troubles viewing the films online, you are still responsible for viewing them. You can always stream the film from a campus computer site or a computer in the library. Remember that passive viewing is not enough. Take notes, record details, mark interesting scenes, scribble down questions to ask on the discussion board – we will be discussing and analyzing these films in detail.

Readings and viewings must be completed by the day that they are assigned.

Required Materials and/or Technologies

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24x7.

- **Self-Service and Chat support:** <http://ocio.osu.edu/selfservice>
- **Phone:** 614-688-HELP (4357)
- **Email:** 8help@osu.edu
- **TDD:** 614-688-8743
- There is no in-person component of this course. All course content will be delivered online. A weekly checklist, a detailed description of the week content will be posted on the Carmen page every Monday Morning. Due to the distance education format, there will be no face-to-face discussions of reading and viewing assignments.

- You will actively participate in the course through Carmen tools.
- Assignments will be administered through Carmen connect.
- The instructor will be available during designated office hours via email and on Carmen.
- The Carmen Discussions Tool is a collaboration area to post, read and reply to messages on different topics, share thoughts, ask questions, and work with your peers. We will use this tool to discuss material, create discussion groups, and post forum responses
- Quizzes will be administered via Carmen. You will use Carmen to take quizzes, review results, view instructor feedback, and view class statistics.
- For help with Carmen, contact carmen@osu.edu
- General information about accessing and using Carmen is available here: <https://resourcecenter.odde.osu.edu/carmen>
- Information about the Secured Media Library is available here: <https://odde.osu.edu/secured-media-library>
- For help with the Secured Media Library, contact eMedia@osu.edu
- If you have general questions or problems using technology services at OSU, contact the IT Service Desk at 614-688-HELP or by email at 8help@osu.edu
- Students can obtain MS OFFICE 365 through the university. Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found at: ocio.osu.edu/kb04733.
 - It is assumed that students know how to use a computer, watch videos, YouTube, access OSU online course resources and are able to operate a computer comfortably.
 - Students can find the privacy guidelines for YouTube here: https://www.youtube.com/static?template=privacy_guidelines
The technical support resources for YouTube can be found here: https://www.youtube.com/t/contact_us
Help with accessibility of YouTube can be found here: <https://www.google.com/accessibility/products-features.html>
 - It is assumed that all students have access to Adobe Reader (to view PDF files: <http://get.adobe.com/reader/>) and to the MS Office Suite (in order to use Word and Excel). You should also have Adobe Flash Player installed (<http://get.adobe.com/flashplayer/>).

Required Equipment

- **Computer:** current Mac (MacOS) or PC (Windows 10) with high-speed internet connection
- **Webcam:** built-in or external webcam, fully installed and tested
- **Microphone:** built-in laptop or tablet mic or external microphone
- **Other:** a mobile device (smartphone or tablet) to use for BuckeyePass authentication

If you do not have access to the technology you need to succeed in this class, review options for technology and internet access at go.osu.edu/student-tech-access.

Required Software

Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Visit the [installing Office 365](https://go.osu.edu/office365help) (go.osu.edu/office365help) help article for full instructions.

CarmenCanvas Access

You will need to use [BuckeyePass](https://buckeyepass.osu.edu) (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you do each of the following:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a Device](https://go.osu.edu/add-device) (go.osu.edu/add-device) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- [Install the Duo Mobile application](https://go.osu.edu/install-duo) (go.osu.edu/install-duo) on all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at [614-688-4357 \(HELP\)](tel:614-688-4357) and IT support staff will work out a solution with you.

Technology Skills Needed for This Course

- Basic computer and web-browsing skills
- [Navigating CarmenCanvas](https://go.osu.edu/canvasstudent) (go.osu.edu/canvasstudent)
- [CarmenZoom virtual meetings](https://go.osu.edu/zoom-meetings) (go.osu.edu/zoom-meetings)
- [Recording a slide presentation with audio narration and recording, editing and uploading video](https://go.osu.edu/video-assignment-guide) (go.osu.edu/video-assignment-guide)

Technology Support

For help with your password, university email, CarmenCanvas, or any other technology issues, questions or requests, contact the IT Service Desk, which offers 24-hour support, seven days a week.

- **Self Service and Chat:** go.osu.edu/it
- **Phone:** [614-688-4357 \(HELP\)](tel:614-688-4357)
- **Email:** servicedesk@osu.edu

ASSIGNMENTS GENERAL INFORMATION

Active Participation

This is a distance learning course and your attendance is based on your online activity and participation. You are expected to log in at least two times every week.

I expect your participation in all weekly online activities to enrich our learning experience throughout the semester. The activities include weekly discussion boards, reading responses, and other forms of discussions that will be offered during the semester.

Each week you will need to:

- Submit your reading response based on the reading assignments
- Participate in the discussion Boards.

As your facilitator, I may assist the discussions by posting questions on your responses or provide a thought or reference to lead a discussion. I will NEVER answer questions or explain them with lengthy answers if other participants (i.e. YOU) already provided an appropriate comprehensive response to it. None of us are "oceans of knowledge" and we ALL learn from each other through active dialogue and efficient knowledge sharing. I am NOT an exception and will expect to LEARN FROM AND WITH YOU through our weekly discussions and via observing your active participation.

Student participation requirements

Because this is a distance-education course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Logging in: AT LEAST TWO TIMES PER WEEK**
Be sure you are logging in to the course in Carmen each week, including weeks with holidays or weeks with minimal online course activity. (During most weeks you will probably log in many times.) If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible*.
- **Office hours and live sessions: OPTIONAL OR FLEXIBLE**
All live, scheduled events for the course, including my office hours and live discussions, are optional. For live presentations, I will provide a recording that you can watch later. If you are required to discuss an assignment with me, please contact me at the beginning of the week if you need time outside my scheduled office hours.
- **Participating in discussion forums: 2+ TIMES PER WEEK**
As participation, each week you can expect to post at least two times as part of our substantive class discussion on the week's topics.

Submitting Assignments

All assignments must be submitted on Carmen.

Homework/Exam Policy

All your Projects and Homework will be submitted electronically. Be aware that your computer complications or problems do not constitute a valid excuse for not submitting the assignment on time. Do not wait until the last minute when submitting the project; instead leave yourself enough time to ensure there are no last minute difficulties.

GRADING AND INSTRUCTORS' RESPONSE

HOW YOUR GRADE IS CALCULATED

Assignment Category	Points
Assignment #1: 6 Biweekly film journals 4 points each	24
Assignment #2: 13 Weekly discussions 2 points each	26
Assignment #3: 2 Quizzes 3 points each	6
Assignment #4: 2 Self-assessments 1 point each	2
Assignment #5: 2 Peer reviews 1 point each	2
Assignment #6: Midterm exam	10
Assignment #7: Final project	20
Assignment #8: Final exam	10
TOTAL	100
Extra credit	3

Please check assignment and class schedule for when assignments are due.

Description of Major Course Assignments

Assignment #1: Biweekly Film Journals 24% of Total grade

Every two weeks on Friday, you are expected to write 3 to 6 paragraphs response about the movies and assignments of previous 2 weeks (at least 300 words) and post your responses on Carmen. I ask you compare the movies of past two weeks critically and integrate the **biweekly journal** with your personal experience in your responses.

To evaluate your responses, I will look for an **integration of the readings** in the chapters or credible on-line information to support your opinions. Remember that you will not gain the full credit if you only provide your views. Please make sure to **provide citations** whenever you use others' viewpoints, ideas, words, or research. Students who do not submit their own work, or do not provide referencing for others' ideas, words, research, or artistic creations will fail the course.

Academic integrity and collaboration:

Students can talk with each other about the movies to decide their opinions. But they need to write their biweekly journal entries on their own without copying. When adding ideas or words from readings or other people, they have to say where it's from. This gives credit to others and shows they wrote the journal themselves. If students turn in work that is copied or missing citations, they will fail the assignment.

Students may consult with the instructor, GTA, or Middle East Studies Librarian.

Assignment #2: Weekly Discussions 26% of Total grade

Students will be expected to participate in online discussions at least twice each week. For participation in the discussion, I have posted "Discussion Guideline" in Carmen.

Each week every student is responsible for posting the following:

- **A question.** The question should be about the reading or about the content discussed in lectures. If your question is about reading, make sure that it

elicits responses that lead to thoughts rather than facts. Questions will be due by midnight every week on Thursdays. A question should not be more than 50-70 words. **(13 Questions for 13 weeks, 13% of discussion grade)**

- **An answer.** Every student is expected to answer a question a classmate has asked. Your answers should engage with the readings and movies and your responses should be polite. If you disagree with what your classmates may have implied, respond with proof from readings or movies and be respectful. Answers will be due by midnight every week on Thursdays. If you find a question that interests you but has been answered by a different classmate already, feel free to answer it but make sure that your answer is different from your classmate's answer. An answer should not be more than 80-120 words. **(13 responses for 13 weeks, 13% of discussion grade)**
- Note 1: Everyone's postings will be accessible for everyone else to read.
- Note 2: There is no late-post or make-up for discussion posts because the purpose is dialogue between students. After the weekly deadline has passed, it is not possible to engage in meaningful back-and-forth discussion. Since the collaboration and exchange of perspectives would not be feasible for late submissions, they cannot be accepted.

Academic integrity and collaboration:

Students need to write their questions on their own without talking to other students about it. When students add posts to the class discussion, they should use their own thoughts and words. They shouldn't copy other people's ideas without saying where it came from. While peer dialogue is highly valued in the forum, The goal is to have students share their own opinions and have an open discussion with each other.

Assignment #3: Two Quizzes

6% of Total Grade

There will be two online quizzes given at regular intervals throughout the semester to measure your understanding of the course materials. Online quizzes will consist of essay, multiple answer, false/true, and multiple-choice questions. Each quiz is worth 3 points.

Academic integrity and collaboration:

Quizzes are open-book and open-movie. Students need to take the quizzes on their own without any help from others. They should not copy or cheat. Answering questions themselves and not in groups shows the instructor what each student knows.

Assignment #4: Self-Assessments

2% of Total Grade

Evaluating their progress, students are required to submit two self-assessments during the semester. In addition to assess the learning outcomes of the course, students will be asked for writing about changes in their attitudes and beliefs about Middle Eastern people.

Academic integrity and collaboration:

Students should assess themselves based on their own thoughts and words, not anyone else's.

Assignment #5: Peer Reviews

2% of Total grade

Students are required to write and submit two peer reviews of their classmates' works per semester. Peer reviews provide a space for dialogue among students, improve the quality of their

work, and make a course community in a manner that supports everyone's learning process and dignity.

Academic integrity and collaboration:

When students review each other's work, they need to write their own feedback and not copy ideas or words from other places.

Assignment #6: Midterm Exam

10% of Total Grade

Online midterm exam will consist of essay, multiple answer, false/true, and multiple-choice questions based on readings, lectures, and discussions that students have familiarized with in the first half of the semester. The midterm exam instruction will be available on Carmen.

Academic integrity and collaboration:

It is an open-book and open-movie midterm exam. Students need to take the midterm exam on their own without any help from others. They should not copy or cheat. Answering questions themselves and not in groups shows the instructor what each student knows.

Assignment #7: Final Project

20% of Total Grade

Final Project can be a paper, but other creative projects are also welcome.

Final Project can be an individual or group work.

- If you want to write a paper it should be:

- a. At least 5 pages
- b. Double spaced, 12 Calibri or similar font.
- c. On a subject related to the course
- d. You need to talk to me before writing your project.

At the end of the semester, you should submit a final project, which may take the form of a paper, a short film production, a critical video essay, a documentary with your voice-over and analysis or any other format mutually agreed upon by you and the instructor. Talk to me if you have other ideas.

Academic integrity and collaboration:

Students can do the final project alone or with a team. Either way, they need to follow honesty rules. If they use information from books, articles, or websites, they have to list where it's from. They can't turn in work that was done by someone else. If working alone, getting help from others or copying is not allowed. Following these rules matters for giving students grades they deserve.

Students may consult with the instructor, GTA, or Middle East Studies Librarian.

Assignment #8: Final Exam

10% of Total Grade

The comprehensive online final exam will consist of essay, multiple answer, false/true, and multiple-choice questions based on readings, lectures, and discussions that students have familiarized with during the semester. The final exam instruction will be available on Carmen.

Academic integrity and collaboration:

It is an open-book and open-movie final exam. Students need to take the final exam on their own without any help from others. They should not copy or cheat. Answering questions themselves and not in groups shows the instructor what each student knows.

Extra Credits

3 Points

There will be opportunities for students to do extra works and get extra credits.

Late Assignments

Late assignments will not be graded unless the student can provide written medical excuses from a physician's office.

Grading Scale:

Final grades will be assigned as following:

93-100	A	80-82.99	B-	67-69.99	D+
90-92.99	A-	77-79.99	C+	60-66.99	D
87-89.99	B+	73-76.99	C	0-59.99	E
83-86.99	B	70-72.99	C-		

I do not generally round up final grades more than half a percentage point.

Incomplete

I prefer to avoid incomplete, when possible, but sometimes you need one. You are required to request it before final exam week, be passing the course, and give good reasons.

Instructor Feedback and Response Time

Grading and feedback

For large weekly assignments, you can generally expect feedback within **7 days**.

Preferred Contact Method

Email: I respond to emails 8.00am-6.00pm on weekdays. I do not check emails over the weekend. During a weekday, you can expect a response within 24 hours.

Email Address: kamalisarvestani.1@osu.edu

Remember that you can call **614-688-HELP** at any time if you have a technical problem.

Important Dates and Times

Quiz one	February 2 nd
Midterm exam	March 1 st
First self-assessment	March 3 rd
Frist peer review	March 10 th
Quiz two	March 29 th
Second self-assessment	April 20 th
Second peer review	April 22 nd
Final exam	April 26 th

ASSIGNMENT TOPICS GUIDELINE

Discover the world of Middle Eastern cinema with these engaging assignments. Explore cinematic tools, analyze human-environment interactions, connect academic knowledge with personal experiences, foster self-discovery, challenge complexity through creative tasks, scrutinize critical essays, and delve into human perception. Search the exciting world of Middle Eastern films through the following topics, guiding you on a fulfilling journey of exploration, analysis, and connection.

1. Explore Cinematic Tools in Middle Eastern Films:
 - 1.1 Engage in online discussions dissecting how settings, shot composition, editing techniques, and plot contribute to the sense of place in the films.
 - 1.2 Keep a film journal scrutinizing a chosen Middle Eastern film, specifically focusing on how cinematic tools such as genre, plot, and diegesis contribute to the creation of a "lived environment."
2. Analyze the Relationship Between Individuals and Their Surroundings:
 - 2.1 Participate in critical discussions investigating how characters interact with their surroundings, considering shot composition, scene structure, and plot developments in the films.
 - 2.2 Take a quiz assessing your understanding of the interplay between individuals and their surroundings in Middle Eastern films, examining scenes with editing techniques and specific plot points.
3. Connect Academic Knowledge with Personal Experiences:
 - 3.1 Create a visual storyboard merging personal experiences with cinematic knowledge, paying special attention to the use of genre, auteur, and diegesis.
 - 3.2 Reflect on your evolving understanding of the relationship between individuals and their lived environments through a self-assessment, incorporating insights gained from genre, auteur, and diegesis.
4. Foster a Developing Sense of Self as a Learner:
 - 4.1 Participate in a collaborative online discussion sharing experiences of personal growth in understanding Middle Eastern films, emphasizing the significance of shot composition, genre, and setting.
 - 4.2 Conclude with a final creative project, crafting a reflective essay or multimedia presentation showcasing your journey of self-discovery, specifically highlighting moments of shot composition, genre, and diegesis.
5. Challenge Complexity Through Creative and Analytical Assignments:
 - 5.1 Develop a short film script creatively exploring the complexity of human-environment interactions in the Middle East, incorporating techniques such as editing, shot composition, and plot structure.

- 5.2 Conduct a comparative analysis of how human-environment interactions are portrayed, considering editing techniques, shot composition, and genre.
6. Describe Examples of Human Interaction with Environmental Change:
- 6.1 Document instances of human interaction with environmental change in Middle Eastern movies emphasizing the use of shot composition, editing techniques, sound, and scene structure.
- 6.2 Engage in an online discussion exploring the connections between societal shifts and human interactions, using scenes with setting, editing techniques, and shot composition.
7. Scrutinize Human-Environment Interactions through Critical Essays:
- 7.1 Compose critical film analysis essays examining how human interactions shape attitudes, beliefs, values, and behaviors in Middle Eastern films considering flashback, flashforward, genre, and plot developments.
- 7.2 Conduct a comparative study analyzing the evolution of attitudes, beliefs, and values in Middle Eastern films emphasizing the impact of shot composition, scene structure, and protagonists' developments.
8. Explore Human Perception and Representation in Cinematic Narratives:
- 8.1 Keep weekly film journals exploring the visual and narrative elements of Middle Eastern films with a focus on the use of genre and plot dynamics.
- 8.2 Conclude with a final project, creating a visual essay showcasing how human perception and representation are woven into the fabric of Middle Eastern films, incorporating protagonists' changes, editing techniques, and plot developments.
9. Critically Analyze Conventions, Theories, and Ideologies Shaping Discourses:
- 9.1 Investigate feminist theories in Middle Eastern films analyzing gender dynamics and societal challenges in the lived environments, with consideration for the use of protagonists' developments, genre, and plot structures.
- 9.2 Conclude with a comprehensive research paper critiquing ideologies in Middle Eastern films using theoretical frameworks and scholarly literature to illuminate intricate relationships between human interactions and societal transformations, incorporating insights from editing techniques, genre, and plot developments.

DISCUSSION AND COMMUNICATION GUIDELINE

The following are my expectations of how we should communicate as a class. Above all, remember to be respectful and thoughtful.

- Writing style: Remember to write using good grammar, correct spelling, and punctuation. Informality is okay to some extent but in general write as if you are writing an email to a professor. Be respectful.
- Generosity: When people speak to each other face to face, there are all sort of clues that help us figure out what the other person means: body language, intonation, facial expressions, and

more. Online, we lose a lot of these clues. It's easy to misinterpret someone's words and someone's intentions. Since this course will revolve around online discussion, please be generous to your peers and instructors. Give them the benefit of the doubt: assume that a specific comment didn't mean to be rude or ignore you, even if you perceived it in that way. But please do speak up! Explain why you disagree or see things differently in a respectful manner. Citing your sources: When we have academic discussions, please cite your sources to back up what you say. Personal anecdotes tell us a lot and I am happy to have you share your experiences. Remember that personal experiences are not evidence for academic arguments and discussions. Also, keep in mind that Google isn't the best way to find information, especially in an academic context. Cite academic references as evidence for your arguments. For course material, list the title and page, for online sources, include a link.

- Fairness and Honesty: I expect students to complete all assignments, projects and exams with fairness and honesty. Plagiarism – the representation of someone else's words or ideas as one's own – is a very serious offense, and will result in serious consequences. By plagiarism, I mean failing to acknowledge someone else's work or ideas (word for word or paraphrasing), as well as copying response or cheating on exams. All suspected cases of plagiarism will be reported to the Committee on Academic Misconduct.

This is not to say that you cannot use other people's ideas, just that you must acknowledge your sources (orally or with footnotes) and try to build on those ideas (agree, disagree, modify, give your own examples). One good reference is OSU's "Ten Suggestions for Preserving Academic Integrity" (<http://oaa.osu.edu/coamtensuggestions.html>). Please come and talk to me if you have any questions about this.

OSU has made Turnitin, a learning tool and plagiarism prevention system, available to instructors. For this class, you will submit your papers to Turnitin from Carmen. When grading your work, I will interpret the originality report, following Section A of OSU's Code of Conduct (plagiarism) as appropriate. Note that submitted papers become part of the OSU database.

- Writing Center: The Writing Center (<http://cstw.osu.edu/writingcenter>) is a great (free!) resource on campus for helping improve your writing skills and work on specific assignments. You can set up appointment or drop in at certain times for one-on-one help with your writing.

- Contact Me: Please come talk to me over the course of the semester if you have any problems or concerns, but also if you have questions or anything else that you'd like to talk about. It's great to have the opportunity to get to know you outside of class. Office hours are a good time to catch me, but you can also email me to set up an appointment to talk. For quick questions or concerns, email (kamalisarvestani.1@osu.edu) is the best way to reach me. I will do my best to respond within 24 hours.

ACADEMIC POLICIES

Academic Integrity Policy

See **Descriptions of major course assignments**, above, for my specific guidelines about collaboration and academic integrity in the context of this online class.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct: <http://studentlife.osu.edu/csc/>.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university’s Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page (go.osu.edu/coam)
- Ten Suggestions for Preserving Academic Integrity (go.osu.edu/ten-suggestions)

Copyright for Instructional Materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Statement on Title IX (Recommended)

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu.

Commitment to A Diverse and Inclusive Learning Environment

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Land Acknowledgement

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here:

<https://mcc.osu.edu/about-us/land-acknowledgement>

Your Mental Health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

Accessibility Accommodations for Students with Disabilities

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the **Safe and Healthy Buckeyes site** for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations.

You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

Accessibility of Course Technology

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [Carmen \(Canvas\) accessibility](#)
- Streaming audio and video
- Synchronous course tools

Religious Accommodations

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the [Office of Institutional Equity](#).

Policy: [Religious Holidays, Holy Days and Observances](#)

COURSE SCHEDULE

This schedule is likely to change. Please make sure to check Carmen for texts, links to films and schedule updates. Remember, lectures will assume that you've completed the reading and viewing assignments for that week.

	Modules	Reading/Viewing
Week 1 January 8 - 14	Module 1 What is the Middle East? What is Middle Eastern Film? (Middle Eastern Cinema)	Amanat, Abbas. 2012. "Introduction: <i>Is There a Middle East?</i> " In <i>Is There a Middle East? The Evolution of a Geopolitical Concept</i> , edited by Michael E Bonine, Abbas. Amanat, and Michael Ezekiel Gasper. Stanford, Calif.: Stanford University Press. Chapman, James. 2003. "Middle East Cinemas' in <i>Cinemas of the world</i> . 386-401. London: Reaktion.
Week 2 January 15- 21	Module2 Tradition & Individuality in Saudi Arabia (Cinematography: quality and scale)	Fernea, Elizabeth W. 2002. "The Veiled Revolution." In <i>Everyday life in the Muslim Middle East</i> . Bloomington: Indiana University Press. Yale Film Analysis Guide, Part 1 "Basic Terms": Focus, Scene, Plot, Flashback, Flashforward Movie: <i>Wadjda</i> (2012, Saudi Arabia) (check on gowatchit.com). <i>Wadjda</i> (2012) is a Saudi Arabian drama film written and directed by Haifaa Al-Mansour. It is the first feature film shot entirely in Saudi Arabia. The film tells the story of Wadjda, a 10-year-old girl who lives in Riyadh and dreams of owning a green bicycle. In order to buy the bicycle, she enters a Koran recitation competition, which is only open to boys.
Week 3 January 22 - 28	Module 3 Gender Issues in Iran (Cinematography- Mise-en-scene": Décor, lighting, space)	Abu-Lughod, L. (2002), "Do Muslim Women Really Need Saving?" <i>Anthropological Reflections on Cultural Relativism and Its Others. American Anthropologist</i> , 104: 783–790. Yale Film Analysis Guide, Part 2 "Mise-en-scene": Décor (Section 1); Lighting (Section 2); Space (Section 3) Movie: <i>Cold Sweat</i> (2018, Iran) https://osu.kanopy.com/video/cold-sweat <i>Cold Sweat</i> depicts the lived environment of Iran in detail, from the bustling streets of Tehran to the remote villages. The film also explores the challenges of being a woman in Iran, particularly a woman who wants to pursue a career in

		<p>sports. Afrooz's husband's control over her life is seen as a metaphor for the patriarchal society in Iran. However, Afrooz is determined to achieve her dreams, and she eventually finds a way to leave the country and play in the Asian Games. <i>Cold Sweat</i> is a powerful film that challenges the stereotypes about Iran and the role of women in the country. The film was praised for its realistic depiction of life in Iran and for its strong female protagonist.</p> <p>1st biweekly film journal due: Friday, January 26th</p>
<p>Week 4 January 29 – February 4</p>	<p>Module 4 Egypt and Dialectic of Change and Continuity (Editing)</p>	<p>Gaffney, Jane. “The Egyptian Cinema: Industry and Art in a Changing Society” <i>Arab Studies Quarterly</i> 9, no. 1 (1987): 53-75.</p> <p>Yale Film Analysis Guide, Part 4 “Editing”</p> <p>Movie: <i>Cairo 678</i> (2010, Egypt) https://www.justwatch.com/us/movie/cairo-6-7-8 <i>Cairo 678</i> (2010) tells the story of three women who are united by their shared experiences of sexual harassment in Cairo. The film is set in the city of Cairo, and it depicts the lived environment of the city in detail, from the bustling streets to the crowded subway cars. The film was praised for its realistic depiction of sexual harassment in Egypt, and it won several awards, including the Golden Pyramid Award for Best Film at the Cairo International Film Festival.</p> <p>Quiz 1: February 2nd</p>
<p>Week 5 February 5 - 11</p>	<p>Module 5 Iranian Revolution and the Challenge of Lifestyle (Editing: Styles)</p>	<p>Abrahamian, Ervand. “Islamic Republic”, chapter of the book, <i>The History of Modern Iran</i>, page 155 – 195. PDF file available on carmen.</p> <p>Yale Film Analysis Guide, Part 4 “Editing”: Styles (Section 2)</p> <p>PowerPoint: 1979 Iranian Revolution available on carmen.</p> <p>Movie: <i>Persepolis</i>, (2007, Iran) https://www.justwatch.com/us/movie/persepolis The film is set in Tehran, Iran, and it depicts the lived environment of the city in detail, from the bustling streets to the traditional homes. The film also explores the challenges of growing up in Iran during a time of great political and social upheaval. Satrapi's experiences as a young girl are seen as a metaphor for the challenges faced by Iran as a country. <i>Persepolis</i> won several awards, including the Jury Prize at the 2007 Cannes Film Festival.</p>

		2nd biweekly film journal due: Friday, February 9th
Week 6 February 12 - 18	Module 6 Intersection of Cultures in Morocco (Sound)	Caporale, Marzia. ““We are not in Hollywood anymore’: Female Representation and Spatial Relations in Jacques Dillon’s Film <i>Raja</i> ” Yale Film Analysis Guide, Part 5 “Sound” Movie: <i>Raja</i> (2003, Morocco) https://video-alexanderstreet-com.proxy.lib.ohio- state.edu/watch/raja <i>Raja</i> is a 2003 French-Moroccan drama film directed by Jacques Doillon. It stars Pascal Greggory as Fred, a wealthy French businessman who lives in Morocco, and Najat Benssallem as Raja, a young Moroccan woman who works as a gardener in his home. The film explores the relationship between Fred and Raja, who are from very different worlds, and the power dynamics that emerge between them.
Week 7 February 19 -25	Module 7 Civil war in Lebanon (Cinematography: Framing and Movement)	Kennedy-Day, Kiki. “Cinema in Lebanon, Syria, Iraq and Kuwait.” In <i>Companion Encyclopedia of Middle Eastern and North African Film</i> , London; New York : Routledge, 2001, pp. 364-388. Yale Film Analysis Guide, Part 3 “Cinematography”: Framing (Section 2); Movement (Section 4) <i>Movie; Once Upon a Time, Beirut</i> (1994, Lebanon) https://video-alexanderstreet-com.proxy.lib.ohio- state.edu/watch/once-upon-a-time-beirut-story-of-a- star?source=suggestion <i>Once Upon a Time, Beirut</i> (French: <i>Kanya Ya Ma Kan</i> , Beyrouth) is a 1994 Lebanese documentary film by Jocelyne Saab. The film tells the story of two young women, Yasmine and Leila, who search for the "once upon a time" Beirut of their parents' generation through the magic of cinema. They meet with Mr. Farouk, a reclusive film collector who shows them rare footage of Beirut from the 1930s, 1940s, and 1950s. Through these films, Yasmine and Leila come to see a city that is vibrant, cosmopolitan, and full of promise. They also come to understand the destruction that has been wrought on Beirut by war and conflict. 3rd biweekly film journal due: Friday, February 23rd
Week 8 February 26 – March 3	Module 8 Midterm	Midterm Exam: March 1st First self-assessment: March 3rd

<p>Week 9 March 4 - 10</p>	<p>Module 9</p> <p>Role of geography and lived environment in Turkey</p>	<p>Arslan, Savaş. "Introduction." In <i>Cinema in Turkey: a new critical history</i>. New York: Oxford University Press, 2011, pp. 1-22</p> <p>Yale Film Analysis Guide, Part 4 "Editing": Devices (Section 1)</p> <p><i>Once Upon a Time in Anatolia</i> (Nuri Bilge Ceylan, 2011) Kanopy</p> <p><i>Once Upon a Time in Anatolia</i> (Turkish: Bir Zamanlar Anadolu'da) is a 2011 internationally co-produced drama film, co-written and directed by Nuri Bilge Ceylan based on the true experience of one of the film's writers, telling the story of a group of men who search for a dead body on the Anatolian steppe. The film, which went on nationwide general release across Turkey on 23 September 2011, premiered at the 2011 Cannes Film Festival where it was a co-winner of the Grand Prix.</p> <p>It is a beautifully shot film with stunning cinematography that captures the vastness and beauty of the Anatolian landscape. The performances are all excellent, and the film is a powerful and thought-provoking experience.</p> <p>Frist peer review: March 10th</p>
<p>Week 10 March 11 - 17</p>	<p style="text-align: center;">Spring Break</p>	
<p>Week 11 March 18 - 24</p>	<p>Module 10</p> <p>Class and religion in Iran</p>	<p>Read two articles:</p> <ul style="list-style-type: none"> - "Class, Religion, and Gender in <i>A Separation</i>" PDF file is available on Carmen, Module 14 - Rediscovering Morality Through Asghar Farhadi's <i>A Separation</i> http://www.sensesofcinema.com.proxy.lib.ohio-state.edu/2011/feature-articles/rediscovering-morality-through-ashgar-farhadi%e2%80%99s-a-separation/ <p>Yale Film Analysis Guide, Part 3 "Cinematography": Quality (Section 1); Scale (Section 3)</p> <p>Watch the Movie: <i>A Separation</i> (2011, Iran) https://www.justwatch.com/us/movie/a-separation <i>A Separation</i> is a 2011 Iranian drama film written and directed by Asghar Farhadi. It stars Leila Hatami, Peyman Moaadi, Shahab Hosseini, Sareh Bayat, and Sarina Farhadi.</p>

		<p>The film tells the story of a middle-class couple, Nader and Simin, who are going through a divorce. Simin wants to leave Iran with their daughter, Termeh, but Nader refuses to leave his father, who has Alzheimer's disease. The film explores the themes of marriage, divorce, family, religion, class, and gender in contemporary Iran.</p> <p>4th biweekly film journal due: Friday, March 23rd</p>
<p>Week 12 March 26 - 31</p>	<p>Module 11 Social challenges in Israeli communities</p>	<p>Abdel-Malek, Kamal. Chronology of Modern Palestine History; Chronology of Modern Israeli History. In <i>The rhetoric of violence: Arab-Jewish encounters in contemporary Palestinian literature and film</i>. New York: Palgrave Macmillan, 2005, pp. 9-21.</p> <p>Movie: <i>Foxtrot</i> (2017, Israel) <i>Foxtrot</i> tells the story of a couple who lose their son in the Israeli army. The film explores the grief of losing a child, and it challenges the Israeli government's policies on military service. The lived environment of Israel is depicted in detail, from the bustling streets of Tel Aviv to the remote desert kibbutzes.</p> <p>Quiz 2: March 29th</p>
<p>Week 13 April 1 - 7</p>	<p>Module 12 Becoming a woman in Turkey</p>	<p>'Is the Turk a White Man?' towards a Theoretical Framework for Race in the Making of Turkishness Author(s): Murat Ergin Source: Middle Eastern Studies , Nov., 2008, Vol. 44, No. 6 (Nov., 2008), pp. 827-850. PDF is available.</p> <p>Movie: <i>Mustang</i> (2015, Turkey) <i>Mustang</i> tells the story of five sisters who are confined to their home by their father. The film explores the challenges of growing up as a woman in Turkey, and it challenges the traditional views of gender roles. The lived environment of Turkey is depicted in detail, from the bustling cities to the remote villages.</p> <p>5th biweekly film journal due: Friday, April 5th</p>
<p>Week 14 April 8 - 14</p>	<p>Module 13 Living under occupation in Palestine</p>	<p>A Chronicle of Palestinian Cinema <u>Nurith Gertz, George Khleifi</u> https://doi.org/10.3366/edinburgh/9780748634071.003.0002 Pages 11–58</p> <p>Movie: <i>Omar</i> (Palestine, 2013) <i>Omar</i> tells the story of a young Palestinian man who is caught up in the Israeli-Palestinian conflict. The film explores the challenges of living under occupation, and it</p>

		challenges the stereotypes about Palestinians. The lived environment of the West Bank is depicted in detail, from the dusty streets of Nablus to the checkpoints and military bases.
Week 15 April 15 - 21	Module 14 Challenges of resettlement among Iraqi refugees	<i>The Journey</i> (2018, Iraq) <i>The Journey</i> tells the story of a group of Iraqi refugees who flee to Europe. The film depicts the lived environment of Iraq and Europe in detail, from the violence of war to the challenges of resettlement. Second Self-assessment: April 20th 6th biweekly film journal due: Friday, April 19th
Week 16 April 22 – 28		Final Exam: April 26th Final Project: April 30th Second peer review: April 22nd

GE Theme course submission worksheet: Lived Environments

Overview

Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education, programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. ELOs describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of **this** Theme.

Briefly describe how this course connects to or exemplifies the concept of this Theme (Lived Environments)

In a sentence or two, explain how this class “fits’ within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.

(enter text here)

Connect this course to the Goals and ELOs shared by *all* Themes

Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

Goal 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

Goal 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

	Course activities and assignments to meet these ELOs
ELO 1.1 Engage in critical and logical thinking.	
ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	
ELO 2.1 Identify, describe, and synthesize approaches or experiences.	
ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.	

Example responses for proposals within “Citizenship” (from Sociology 3200, Comm 2850, French 2803):

ELO 1.1 Engage in critical and logical thinking.	<i>This course will build skills needed to engage in critical and logical thinking about immigration and immigration related policy through: Weekly reading response papers which require the students to synthesize and critically evaluate cutting-edge scholarship on immigration; Engagement in class-based discussion and debates on immigration-related topics using evidence-based logical reasoning to evaluate policy positions; Completion of an assignment which build skills in analyzing empirical data on immigration (Assignment #1)</i>
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	<p>Completion 3 assignments which build skills in connecting individual experiences with broader population-based patterns (Assignments #1, #2, #3)</p> <p>Completion of 3 quizzes in which students demonstrate comprehension of the course readings and materials.</p>
<p>ELO 2.1 Identify, describe, and synthesize approaches or experiences.</p>	<p>Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.</p> <p><u>Lecture</u> Course materials come from a variety of sources to help students engage in the relationship between media and citizenship at an advanced level. Each of the 12 modules has 3-4 lectures that contain information from both peer-reviewed and popular sources. Additionally, each module has at least one guest lecture from an expert in that topic to increase students' access to people with expertise in a variety of areas.</p> <p><u>Reading</u> The textbook for this course provides background information on each topic and corresponds to the lectures. Students also take some control over their own learning by choosing at least one peer-reviewed article and at least one newspaper article from outside the class materials to read and include in their weekly discussion posts.</p> <p><u>Discussions</u> Students do weekly discussions and are given flexibility in their topic choices in order to allow them to take some control over their education. They are also asked to provide information from sources they've found outside the lecture materials. In this way, they are able to explore areas of particular interest to them and practice the skills they will need to gather information about current events, analyze this information, and communicate it with others.</p> <p>Activity Example: Civility impacts citizenship behaviors in many ways. Students are asked to choose a TED talk from a provided list (or choose another speech of their interest) and summarize and evaluate what it says about the relationship between civility and citizenship. Examples of Ted Talks on the list include Steven Petrow on the difference between being polite and being civil, Chimamanda Ngozi Adichie's talk on how a single story can perpetuate stereotypes, and Claire Wardle's talk on how diversity can enhance citizenship.</p>
<p>ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</p>	<p>Students will conduct research on a specific event or site in Paris not already discussed in depth in class. Students will submit a 300-word abstract of their topic and a bibliography of at least five reputable academic and mainstream sources. At the end of the semester they will submit a 5-page research paper and present their findings in a 10-minute oral and visual presentation in a small-group setting in Zoom.</p> <p>Some examples of events and sites: The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces</p>

	<p><i>Jazz-Age Montmartre, where a small community of African-Americans—including actress and singer Josephine Baker, who was just inducted into the French Pantheon—settled and worked after World War I.</i></p> <p><i>The Vélodrome d’hiver Roundup, 16-17 July 1942, when 13,000 Jews were rounded up by Paris police before being sent to concentration camps</i></p> <p><i>The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</i></p>
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Goals and ELOs unique to Lived Environments

Below are the Goals and ELOs specific to this Theme. As above, in the accompanying Table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

GOAL 3: Successful students will explore a range of perspectives on the interactions and impacts between humans and one or more types of environment (e.g. agricultural, built, cultural, economic, intellectual, natural) in which humans live.

GOAL 4: Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.

	Course activities and assignments to meet these ELOs
ELO 3.1 Engage with the complexity and uncertainty of human-environment interactions.	
ELO 3.2 Describe examples of human interaction with and impact on environmental change and transformation over time and across space.	
ELO 4.1 Analyze how humans’ interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors.	
ELO 4.2 Describe how humans perceive and represent the environments with which they interact.	
ELO 4.3 Analyze and critique conventions, theories, and ideologies that influence discourses around environments.	